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THE UNIVERSITY OF ALBERTA

A STUDY OF THE VARIATIONS AND FUGUE
FOR PIANO, OPUS 35 BY LUDWIG VAN BEETHOVEN

by

MIRIAM JEANNE MAHOOD

AN ESSAY

SUBMITTED TO THE DEPARTMENT OF MUSIC
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF MUSIC
IN APPLIED MUSIC

THE DEPARTMENT OF MUSIC

EDMONTON, ALBERTA

FALL, 1973

THE UNIVERSITY OF ALBERTA

DEPARTMENT OF MUSIC

The undersigned certify that they have read, and recommend to the Department of Music for acceptance, an essay entitled A Study of the Variations and Fugue for Piano, Opus 35 by Ludwig van Beethoven, submitted by Miriam Jeanne Mahood in partial fulfillment of the requirements for the degree of Master of Music in Applied Music.

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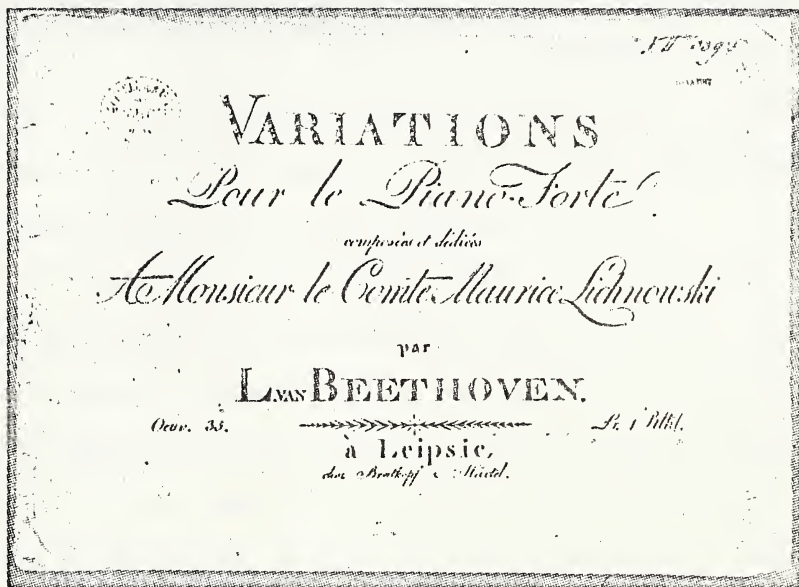
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Dedicated to

Alma

Power is the morality of those who stand
out from the rest, and it is mine.

--Beethoven



ABSTRACT

The purpose of this essay is to make a thorough examination of the Variations and Fugue, Opus 35 by Beethoven. The first part of this paper will attempt to give a relevant background to this study, and, after a short introduction, will include a discussion and catalogue of the piano music of Beethoven that was written before Opus 35. Chapter One will also include a section on Beethoven's piano variations in general.

The main body of the essay will be contained in the second part which will be an analysis of the Variations and Fugue, Opus 35. The variation techniques used by Beethoven in this work will be emphasized in this analysis. Since the Opus 35 theme occurs in various other works, Chapter Two will also include a section on the possible origins and other occurrences of this theme.

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THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

MIRIAM MAHOOD
pianist

PARTITA NO. 5 IN G MAJOR J. S. Bach

Proeambulum
Allemande
Corrente
Sarabande
Tempo di Minuetto
Passepied
Gigue

VARIATIONS AND FUGUE IN E FLAT MAJOR,
OP. 35 ("EROICA") Ludwig van Beethoven

INTERMISSION

PRELUDES Claude Debussy

La fille aux cheveux de lin
General Lavine—eccentric
Feuilles mortes

SONATA NO. 7 IN B FLAT MAJOR,
OP. 83 (1942) Serge Prokofieff

Allegro inquieto
Andante caloroso
Precipitato

Wednesday, October 27, 1971

8:30 p.m.

Convocation Hall

Arts Building

This recital is presented in partial fulfillment of the requirements of the Master of Music degree for Miss Mahood.

COMING EVENTS:

Friday, October 29, from 3 to 5 p.m. in Convocation Hall, the distinguished Canadian contralto, Maureen Forrester, will conduct a Master Class in voice. Open to the public at no charge.

Friday, October 29, at 8:30 p.m. in Convocation Hall, the St. Cecilia Chamber Orchestra of the Department of Music, conducted by Michael Bowie, will give the first in a series of four Friday evening concerts. Admission is free.

Tuesday, November 2, from 12 to 1 p.m. in Convocation Hall—Workshop Concert with Bachelor and Master of Music students and others. Admission is free.

INTRODUCTION

While the principle of varying can be traced well back into the Middle Ages, the documented history of the variation as a musical form begins in the early sixteenth century. Robert U. Nelson has classified the instrumental variation from its earliest beginning in Spanish lute tablatures to the time of Beethoven into five main groups; these consist of renaissance and baroque variations on secular songs, dances, and arias, the renaissance and baroque variations on plainsongs and chorales, the baroque basso ostinato variation, the ornamental variation of the eighteenth and nineteenth centuries, and the nineteenth-century character variation.¹

Although the earliest secular variations for keyboard occurred in the Obras de musica para tecla, arpa y vihuela by the Spanish composer, Antonio de Cabezón (1510-66), the first school of secular variation writing arose during the latter part of the sixteenth and the early seventeenth centuries in England.² Secular variations were also cultivated in Italy and the Netherlands at

¹The Technique of Variation (3rd. ed.; Berkeley: University of California Press, 1948), p. 3.

²Ibid., p. 29. The Fitzwilliam Virginal Book, which was compiled by the English virginalist composers and was published in 1625, became a model for the variation in piano music. See Hugo Leichtentritt, Musical Form (Cambridge: Harvard University Press, 1956), p. 96.

this time, but during the Baroque, Germany became the main country to foster the writing of variations in general.³

Variations on plainsongs and chorales and basso ostinato variations came into prominence a little later than secular variations.⁴ Although Samuel Scheidt (1587-1654) is considered the first great master of the ecclesiastical variation which is identified almost exclusively with Protestant church musicians of central and northern Germany,⁵ the variations of the post-Scheidt period abandon these plainsong and chorale themes almost completely.⁶ The basso ostinato variation originated with the English and Italian composers of the early Baroque, and after further development in France and Germany,⁷ this type of variation,

³Kurt von Fischer, The Variation, ed. by K. F. Fellerer, The Anthology of Music, Vol. XI (Köln: Arno Volk Verlag, 1962), p. 9.

⁴Both of these variation types were relatively uncommon until the first quarter of the seventeenth century and did not reach their culmination until the late seventeenth and early eighteenth centuries. See Nelson, The Technique of Variation, p. 55.

⁵Scheidt's Tabulatura Nova (1654) is devoted primarily to variations on plain songs and chorales. Arnold Schering ascribes the origin of such ecclesiastical variations to the Lutheran practice of having the organ perform the successive stanzas of a hymn or chorale in alternation with the choir or congregation. See "Evangelische Kirchenmusik," in Handbuch der Musikgeschichte, ed. by Guido Adler (2 vols., 2nd ed.; Tutzing: Hans Schneider Verlag, 1930), I, pp. 446-481.

⁶Nelson, The Technique of Variation, pp. 55-56.

⁷Basso ostinato variations occur, for example, in the works of J. Blow (1562-1621), H. Purcell (1658-95), G. Frescobaldi (1583-1644), G. Vitali (1644-92), A. Corelli (1653-1713), L. Couperin (1626-61), D. Buxtehude (1637-1707), G. F. Handel (1685-1759) and J. S. Bach (1685-1750).

after the death of Bach, also fell into disuse for over a hundred years.⁸

The homophonic ornamental variation of the eighteenth and nineteenth centuries is identified mainly with the Viennese classical composers (W. A. Mozart, F. J. Haydn, and Beethoven), and demonstrates a much simpler texture than its contrapuntal predecessor, the variation on secular songs, dances, and arias. Through its incidental use of character change and motivic development, the ornamental variation anticipated the character variation which flourished in the first three-quarters of the nineteenth century.⁹

⁸Ibid., p. 80.

⁹In addition to Beethoven, R. Schumann and J. Brahms are pre-eminent for their character variations. See ibid., p. 91.

CHAPTER I

A BACKGROUND TO THE VARIATIONS AND FUGUE, OPUS 35

The Piano Music of Beethoven before Opus 35

Beethoven wrote several sets of variations and some short pieces before Opus 35,¹ but the majority of his early works for solo piano were sonatas.² These sonatas are predominantly three- and four-movement works in which a scherzo often replaces the traditional minuet. With the exception of the Sonata, Opus 14, No. 1, they encompass the five-octave range that prevailed in the harpsichords and early pianos of the eighteenth century.³

In addition to modelling an occasional complete work on

¹Hans Schmidt suggests that several of the short pieces were originally intended to be movements of a sonata. See his article, "Works for Piano," in Ludwig van Beethoven, ed. by Joseph Schmidt-Görg and Hans Schmidt (Bicentennial ed. 1770-1970; Bonn: Beethoven-Archiv, 1970), p. 161.

²Table I, pp. 11-17 contains a chronological list of Beethoven's piano music that was written before Opus 35. The footnotes for this table have been gathered together and appear on pp. 18-20.

³The five octaves extend from the second F below middle C to the third F above middle C. See William Newman, "Beethoven's Piano Versus His Piano Ideals," Journal of the American Musicological Society, XXIII(1970), 491. The Opus 14, No. 1 Sonata, which contains an F-sharp three octaves above middle C in the first movement (measure 41), also exists for string quartet, and there has been some question as to which version Beethoven wrote first. See Michael E. Broyles, "Beethoven's Sonata Op. 14 No. 1--Originally for Strings?" ibid., 405-19.

another work by one of his contemporaries or predecessors,⁴ Beethoven borrowed specific stylistic features from various composers for use in his early sonatas. The "Mannheim rocket" and "murky," for example, were common in the music of Johann Stamitz (1717-57) and Muzio Clementi (1752-1832) respectively, but are also found in Beethoven's early sonatas (see Examples One and Two).⁵ The "Alberti bass" (see Example Three) and the arpeggiated "Italian style" (see Example Four)⁶ were also common in these early works, but such subordinating accompaniment figurations gradually disappeared from the music of Beethoven

⁴Donald Jay Grout, for example, suggests that C. P. E. Bach's Prussian Sonata in F minor (number three, book three of Kenner und Liebhaber), served as a model for Beethoven's Sonata, Opus 2, No. 1, while Eric Blom compares Beethoven's Sonata, Opus 2, No. 3 to Dussek's Sonata in C, Opus 9, No. 2. Harold Truscott argues that the Adagio of the Sonata, Opus 10, No. 1 by Beethoven is partly modelled on the Mesto of Clementi's Sonata in E-flat major, Opus 7, No. 1. See respectively, A History of Western Music (New York: W. W. Norton & Company, Inc., 1960), p. 476, Beethoven's Pianoforte Sonatas Discussed, ed. by Friederich Freedman, (New York: Da Capo Press, 1968), p. 2, and "The Piano Music--I," in The Beethoven Companion, ed. by Denis Arnold and Nigel Fortune (London: Faber and Faber, 1971), p. 93.

⁵The "Mannheim rocket" is an ascending arpeggiated or broken-chord figure in a quick tempo. A "murky" however, is "an eighteenth-century name of unknown origin given to pieces with a bass accompaniment in broken octaves." See respectively, Homer Ulrich and Paul Pisk, A History of Music and Musical Style (New York: Harcourt, Brace & World, Inc., 1963), p. 327, Willi Apel, "Murky," Harvard Dictionary of Music (2nd ed.; Cambridge: The Belknap Press of Harvard University Press, 1969), 548, and Herbert Westerby, Beethoven and His Piano Works (London: William Reeves, n. d.), p. 20.

⁶See Theodore E. Heger, Music of the Classic Period, The Brown Music Horizons Series (Dubuque: Wm. C. Brown Company, 1969), p. 61.

as his style matured.⁷



Example 1. Beethoven, Sonata, Op. 2, No. 1,
First movement (opening), "Mannheim rocket."⁸



Example 2. Beethoven, Sonata Pathétique, Op. 13,
Allegro di molto e con brio, measures 1-3, "Murky."

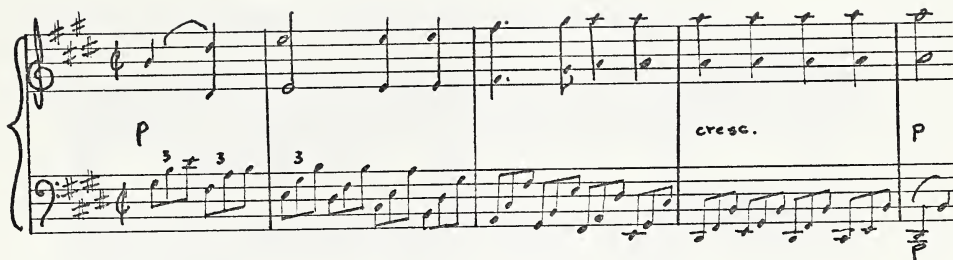


Example 3. Beethoven, Sonata, Op. 31, No. 3,
First movement, measures 46-49, "Alberti bass."⁹

⁷Blom, Beethoven's Pianoforte Sonatas Discussed, p. 65.

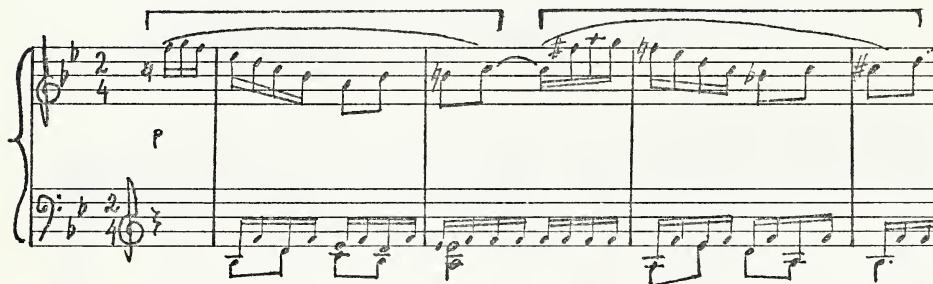
⁸Except for the key transposition, the opening motive of this movement is identical to the opening of the finale of Mozart's G minor Symphony, K. 550.

⁹The "Alberti bass," which was used extensively by and named after Domenico Alberti (1710-40), is used more in this movement than in any music for some years, and more than it was used later without adaptation. See respectively, Apel, "Alberti bass," Harvard Dictionary of Music, 26, and Truscott, "The Piano Music--I," p. 72.



Example 4. Beethoven, Sonata, Op. 14, No. 1,
Rondo (opening), "Italian style."

The themes of Beethoven's early sonatas are often motivic in structure, thus lending themselves well to development. Immediate repetition, often at a higher pitch, of the first motive or phrase is common in these themes, and three-fold repetitions, which occur only occasionally in Beethoven's later works, may also be found (see Examples Five and Six).¹⁰



Example 5. Beethoven, Sonata, Op. 22,
Fourth movement (opening),
Immediate repetition of first motive in theme.

Although many of the themes outline the notes of the tonic and dominant triads (see Example Seven), a few of these sonatas such as Opus 31, No. 3 open in an ambiguously defined tonality

¹⁰Paul Mies, Beethoven's Sketches, trans. by Doris L. MacKinnon (London: Oxford University Press, 1929), pp. 17, 50.

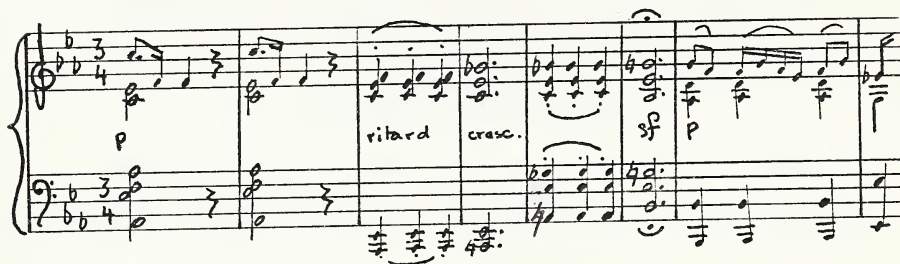
producing a "curtain" effect (see Example Eight).¹¹



Example 6. Beethoven, Sonata Pathétique, Op. 13,
Grave (opening), Three-fold repetition.



Example 7. Beethoven, Sonata, Op. 27, No. 1,
Allegro molto e vivace (opening), Triadic theme.



Example 8. Beethoven, Sonata, Op. 31, No. 3,
First movement (opening), "Curtain."

¹¹Such undefined opening tonality, which Riemann terms a "curtain," is a definite characteristic of Beethoven's later works. See Hugo Riemann, System der musikalischen Rhythmik und Metrik (Leipzig: Breitkopf & Härtel, 1903), p. 230, and Truscott, "The Piano Music--I," pp. 114-5.

His sketches, in which he often added an anacrusis to a melody, or altered an existing anacrusis, reveal that Beethoven attached considerable importance to the anacrusis.¹² According to Mies, Beethoven used upbeats in order to prepare the apex of a melody, to avoid repetition of notes, and to bridge unwanted breaks or pauses in the texture.¹³ It was in his later works that Beethoven favored the practice of using a dominant chord for the anacrusis,¹⁴ but many of his early works as well contain upbeats on the dominant (see Example Nine).



Example 9. a) Beethoven, Sonata, Op. 14, No. 2,
Second movement (opening), and
b) Beethoven, Sonata, Op. 31, No. 2,
First movement, measures 2-3,
Anacrusis on the dominant.

Although Beethoven has often been credited with starting the custom of ending a set of variations with a fugue,¹⁵ the use of fugue, fugato, and contrapuntal procedures is characteristic

¹²Six months after the Sonata, Opus 106 was engraved, Beethoven had two notes, the second of which was the dominant, added to the Adagio Sostenuto movement.

¹³Beethoven's Sketches, pp. 11, 13, 16.

¹⁴Ibid., p. 9.

¹⁵See Truscott, "The Piano Music--I," p. 118.

mainly of Beethoven's final period.¹⁶ A few of Beethoven's early sonatas such as Opus 2, No. 3 (Scherzo), and Opus 10, No. 2 (see Example Ten) do contain imitative features, but the fugue does not occupy a position in the piano sonatas until Opus 101.



Example 10. Beethoven, Sonata, Op. 10, No. 2,
Third movement (opening), Imitation.

Throughout Beethoven's career, the essentials of his piano writing changed little from what is displayed in his early sonatas. "It was the writing of a virtuoso, using the basic techniques of Clementi and Dussek, but gradually developing their potential in his own way to meet new expressive demands as they arose."¹⁷

¹⁶The period referred to is from 1815 to Beethoven's death in 1827. François-Joseph Fétis (1784-1871) was the first to divide Beethoven's music into three stylistic periods. See Blom, Beethoven's Pianoforte Sonatas Discussed, p. 168.

¹⁷Truscott, "The Piano Music--I," p. 89.

TABLE I

BEETHOVEN'S WORKS FOR SOLO PIANO WRITTEN BEFORE OPUS 35

Title of Work	Catalogue Number	Key	Date of Composition	Date of Publication	Publisher & Place of Publication
9 Variations on a March by Dressler	WoO 63	C minor	1782 1783 ¹⁸	1783 ¹⁹	Götz, Mannheim
3 Sonatas	WoO 47	E ^b major F minor D major	1782-83 1783	1783	Bössler, Spire
Rondo	WoO 48	C major	1783	1783	Bössler, Spire
Rondo, <u>Allegretto</u>	WoO 49	A major	1783 1784	1784	Bössler, Spire
2 Movements of a Sonata	WoO 50	F major	1788-90	Posthumous	
2 Preludes ²⁰	Opus 39	Through all major tonalities	1789	1803	Hoffmeister & Kühnel, Leipzig
6 Easy Variations on a Swiss Air	WoO 64	F major	1790 1798	1798	Simrock, Bonn
24 Variations on Righini's Air, "Vieni amore"	WoO 65	D major	1791 1790	1791	Simrock, Bonn

TABLE I--Continued

Title of Work	Catalogue Number	Key	Date of Composition	Date of Publication	Publisher & Place of Publication
Sonata ²²	WoO 51	C major	1791-92	1792	Dunst, Frankfurt
13 Variations on Dittersdorf's Air, "Es war einmal ein alter Mann"	WoO 66	A major	1792	1791	Simrock, Bonn
2 Sonatinas ²⁴	Anhang 5	G major F major	1792	1830	J. A. Böhme, Hamburg
8 Variations on "Ich hab' ein kleines Hüttchen nur" ²⁵	Anhang 10	B major	1794	1831 ²⁶	Dunst, Frankfurt
9 Variations on Paisello's Air, "Quant'è più bello"	WoO 69	A major	1795	1795	Traeg, Vienna
12 Variations on "Menuet à la Viganò" from Haibel's ballet, <u>Le nozze disturbante</u>	WoO 68	C major	1795	1796	Artaria, Vienna
3 Sonatas	Opus 2	F minor A major C major	1795	1796	Artaria, Vienna

TABLE I--Continued

Title of Work	Catalogue Number	Key	Date of Composition	Date of Publication	Publisher & Place of Publication
6 Variations on Paisello's Duet, "Nel cor più non mi sento"	WoO 70	G major	1795	1796	Traeg, Vienna
6 Minuets ²⁷	WoO 10	C major G major E ^b major B ^b major D major C major	1795	1796	Artaria, Vienna
2 Sonatas	Opus 49	G minor G major	1795-96	1796	Bureau des Arts et d'Industrie, Vienna
<u>Allegretto</u>	WoO 53	C minor	1796	1888	Gesamtausgabe
12 Variations on the Russian Dance from Wranitzky's <u>Das Waldmädchen</u>	WoO 71	A major	1796	1797	Artaria, Vienna
8 Variations on Grétry's Air, "Une fièvre brûlante"	WoO 72	C major	1796	1797-98	Traeg, Vienna
Sonata	Opus 7	E ^b major	1796-97	1796	Artaria, Vienna

TABLE I--Continued

Title of Work	Catalogue Number	Key	Date of Composition	Date of Publication	Publisher & Place of Publication
3 Sonatas	Opus 10	C minor F major D major	1796-98 1796	1798	Eder, Vienna
2 Rondos	Opus 51	C major G major	1796-97 1796 1798-1800 1801	1797 1802	Artaria, Vienna
7 <u>Ländler</u> ²⁸	<u>WoO 11</u>	All in D major	1797 1798	1799	Artaria, Vienna
Rondo ²⁹	<u>Anhang 6</u>	B major	n.d. n.d.	1926	G. de Saint- Foix, ed., Pub. de la Société française de Musicologie
Piano Pieces, "Lustig-Traurig"	<u>WoO 54</u>	C major C minor	1798	1888	<u>Gesamtausgabe</u>
Sonata <u>Pathétique</u>	Opus 13	C minor	1798-99 1798	1799	Eder, Vienna
2 Sonatas	Opus 14	E major G major	1798-99 1795-99	1799	Mollo, Vienna

TABLE I--Continued

Title of Work	Catalogue Number	Key	Date of Composition		Date of Publication	Publisher & Place of Publication
10 Variations on Salieri's Air, "La stessa, la stessissima"	WoO 73	B ^b major	1799	1798	1799	Mollo, Vienna
7 Variations on Winter's "Kind, willst du ruhig schlafen"	WoO 75	F major	1799	1798	1799	Mollo, Vienna
8 Variations on Süßmayr's "Tändeln und Scherzen"	WoO 76	F major	1799		1799	Hoffmeister & Kühnel, Leipzig
Sonata	Opus 22	B major	1799-1800	1800	1802	Hoffmeister & Kühnel, Leipzig
6 Very Easy Variations on an Original Theme ³⁰	WoO 77	G major	1800		1801 ³¹	Traeg, Vienna
<u>Allemande</u>	WoO 81	A major	1800		1888	Gesamtausgabe
Sonata	Opus 26	A ^b major	1800-01	1801	1802	Cappi, Vienna
2 Sonatas "quasi una fantasia"	Opus 27	E ^b major C [#] minor	1800-01	1801 1801	1802	Cappi, Vienna

TABLE I--Continued

Title of Work	Catalogue Number	Key	Date of Composition	Date of Publication	Publisher & Place of Publication
Sonata	Opus 28	D major	1801	1802	Bureau des Arts et d'Industrie, Vienna
6 of the 12 Contretänze ³²	<u>WoO 14</u>	C major E ^b major F ^b major C major A major C major	1800-01 1801	1802	Mollo, Vienna
3 Sonatas	Opus 31	G major D minor E ^b major	1801-02 1802	1803 ³³ 1803 1804	Cappi, Vienna
6 <u>Ländler</u> ³⁴	<u>WoO 15</u>	No. 4 in D minor, Others in D major	1802	1802	Artaria, Vienna
7 Bagatelles ³⁵	Opus 33	E ^b major C major F major A major	1802 1799-1802	1803	Bureau des Arts et d'Industrie, Vienna

TABLE I--Continued

Title of Work	Catalogue Number	Key	Date of Composition	Date of Publication	Publisher & Place of Publication
7 Bagatelles (continued)	Opus 33	C major D major A ^b major			
6 Variations on an Original Theme	Opus 34	F major	1802	1803	Breitkopf & Härtel, Leipzig
15 Variations and Fugue on a Theme from <u>Prometheus</u>	Opus 35	E ^b major	1802	1803	Breitkopf & Härtel, Leipzig
Prelude	<u>WoO 55</u>	F minor	1803 1786	1805	Bureau des Arts et d'Industrie, Vienna
Minuet	<u>WoO 82</u>	E ^b major	1803 1783	1805	Bureau des Arts et d'Industrie, Vienna
2 Bagatelles	<u>WoO 52</u> ³⁶ <u>WoO 56</u>	C minor C major	1797 1803-04 1803	1888	Gesamtausgabe

TABLE I--Footnotes

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The dates in this column are from William McNaught, "Ludwig van Beethoven," Grove's Dictionary of Music and Musicians, ed. by Eric Blom (10 vols., 5th ed.; London: MacMillan Company, 1954-61), I, (hereafter referred to as Grove's Dictionary of Music), which conflict with the dates given in the previous column which are from Georg Kinsky, Das Werk Beethovens: Thematisch-Bibliographisches Verzeichnis seiner Sämtlichen Vollendeten Kompositionen (Munich: G. Henle Verlag, 1955). Henceforth the latter work will be referred to as Kinsky, Das Werk Beethovens.

¹⁹1782 is the date cited in Kinsky, Das Werk Beethovens, p. 510, for the publication of this work, but 1783 is cited in Grove's Dictionary of Music, I, 586 and in Joseph Schmidt-Görg, "Ludwig van Beethoven," Die Musik in Geschichte und Gegenwart, ed. by Friedrich Blume (14 vols.; Kassel: Bärenreiter, 1949-68), I, 1557. This latter work will hereafter be referred to as MGG.

²⁰These preludes were written for piano or organ.

²¹Other than in these variations, which were written for piano or harp, the only time Beethoven composed for the harp was in the fifth movement of his Prometheus ballet, Opus 43, where he used it as one of three concertante instruments. See Thomas K. Scherman, "6 Easy Variations on a Swiss Song for Harp or Piano," The Beethoven Companion, ed. by Thomas K. Scherman and Louis Biancolli (Garden City, New York: Doubleday & Company, Inc., 1972), p. 48.

²²The second movement of this two-movement sonata was completed by F. Ries. See Grove's Dictionary of Music, I, 586.

²³Although 1793 is the publication date given in Kinsky, Das Werk Beethovens, p. 515 and in MGG, I, 1557, "early 1794" is cited in Grove's Dictionary of Music, I, 586.

²⁴The authenticity of these sonatinas is questioned in the "Methodical and Chronological List of Beethoven's Works," Table I, in Vincent D'Indy, Beethoven: A Critical Biography, trans. by Theodore Baker, Da Capo Press Music Reprints Series (New York: Da Capo Press, 1970) and in Grove's Dictionary of Music, I, 586-87.

TABLE I--Footnotes (continued)

- ²⁵ Joseph Schmidt-Görg has questioned the authorship of these variations. See the preface in Beethoven, Variationen für Klavier (Munich and Duisburg: G. Henle Verlag, 1966), Band II, p. v.
- ²⁶ 1830 is noted in Kinsky, Das Werk Beethovens, p. 724 as the publication date of this work, but 1831 is the date given in Grove's Dictionary of Music, I, 586 and MGG, I, 1558.
- ²⁷ These minuets, which are piano arrangements of the six Minuets for orchestra, WoO 10, are contained in Ludwig van Beethoven's Werke, Edwards Music Reprints, Series A: Complete Works and Monumenta (25 vols.; Ann Arbor: Im Verlag von J. W. Edwards, 1949), ser. 18, no. 194. This work will hereafter be referred to as Beethoven's Werke.
- ²⁸ The piano versions of these Ländler, which are arrangements of the seven Ländler for two violins and violoncello, WoO 11, are also contained in Beethoven's Werke, ser. 18, no. 198.
- ²⁹ McNaught states that this Rondo in B-flat major is much more probably by Beethoven although it is contained in Einstein's revision of Köchel's catalogue of Mozart's works as K. 511A. See Grove's Dictionary of Music, I, 588-89 and Alfred Einstein, Mozart: His Character, His Work, trans. by Arthur Mendel and Nathan Broder (London: Oxford University Press, 1945), p. 481. The Rondo, K. 511A, is in A minor. Although not contained in Beethoven's Werke, the Rondo, Anhang 6, is cited in Kinsky, Das Werk Beethovens, p. 720 and in MGG, I, 1533.
- ³⁰ The theme of these Variations is very similar to the first episode in the Rondo of the Sonata, Opus 22.
- ³¹ 1801 is the date given in Grove's Dictionary of Music, I, 587 for the publication of this work, but 1800 is cited in Kinsky, Das Werk Beethovens, p. 530, and 1802 in MGG, I, 1558.
- ³² These six Contretänze, which are piano arrangements of six (the first edition contains numbers 8, 7, 4, 10, 9, and 1) of the twelve Contretänze for orchestra, WoO 14, are not contained in Beethoven's Werke.

TABLE I--Footnotes (continued)

³³In 1803, the G major and the D minor Sonatas were published as Opus 31, while the E-flat major Sonata was published in 1804 without an opus number. The three sonatas were published together as Opus 31 in 1805.

³⁴These Ländler are piano arrangements of the six Ländler, WoO 15 for orchestra and are contained in Beethoven's Werke, ser. 25, no. 291.

³⁵Although the first version of these Bagatelles dates from 1782, it was the second version that became Opus 33. See "Table I" in D'Indy, Beethoven: A Critical Biography.

³⁶Beethoven's sketches indicate that this Bagatelle, WoO 52 was originally intended to be an Intermezzo for the Sonata, Opus 10, No. 1. See Schmidt, "Works for Piano," p. 160.

The Piano Variations

But it was not accidental that Beethoven was the greatest master of the variation form, and was happiest in it as well. This is evident in the fullness of his great tonal world, which, rescued from the chaotic, always assumes form and order, as the variations prove most clearly.³⁷

Beethoven composed several of his twenty-one sets of variations for solo piano early in his career.³⁸ According to Schmidt, the fact that Beethoven did not want opus numbers assigned to most of these variations may have been due to the close relationship between the technique of writing variations and the technique of improvisation.³⁹ It may also have been because Beethoven seemed to feel that many of his variations were of inferior quality,⁴⁰ but he obviously estimated his Righini

³⁷Emil Ludwig, Beethoven: Life of a Conqueror, trans. by George Stewart Momanus (New York: G. P. Putnam's Sons, 1943), p. 178.

³⁸See Table II, "Solo Piano Works in Variation Form by Beethoven," pp. 26-27. Six movements of Beethoven's piano sonatas are also in variation form. See Table III, "Sonata Movements in Variation Form for Solo Piano by Beethoven," p. 28.

³⁹Schmidt, "Works for Piano," p. 159.

⁴⁰After learning that Simrock of Bonn was going to engrave the Waldstein Variations for piano duet, Beethoven sent a letter, dated June 18, 1794, to this publisher saying, "...Otherwise I do not wish to have any variations published now, as I should like to wait until some more important works of mine are in the world." See Emily Anderson, ed. and trans., The Letters of Beethoven (3 vols.; London: MacMillan & Co. Ltd., 1961), I, p. 16. In 1799, a critic from the Allgemeine Musikalische Zeitung in his appraisal of the Variations on "La stessa, la stessissima," WoO 73 shared Beethoven's feeling: "Herr v. B. may be able to extemporize but he does not properly understand the art of variation." A similar critique appeared concerning the Variations on "Tändeln und Scherzen," WoO 76: "A composer has led us to expect too much." See Schmidt, "Works for Piano," p. 158.

Variations very highly for he played them when he made his début as a pianist in Vienna. More recent critics such as Westerby and Longyear also hold these variations in high esteem.⁴¹

For the themes of his piano variations, Beethoven selected tunes from various external sources as well as using four of his own melodies. These themes range from eight to sixty-four measures in length (but only three exceed thirty-two--including repeats); most of them are constructed in two parts.⁴² Although Beethoven often freely extended his final variation, instances where he modified the length of the theme in the other variations are very rare.⁴³

With the exception of the two sets of variations in

⁴¹ Westerby has stated that these variations are the best in this form written prior to 1800, while Longyear has emphasized the qualities in these variations which anticipate elements in Beethoven's later music (for example, "aggressive" contrary motion, trills, sharp dynamic contrasts, a long coda, and hymn-like writing). See respectively, Westerby, Beethoven and His Piano Works, p. 13 and Rey M. Longyear, Nineteenth-Century Romanticism in Music, Prentice-Hall History of Music Series (Englewood Cliffs: Prentice-Hall, Inc., 1969), p. 14.

⁴² Although themes for variation are almost always in simple binary form, it is not uncommon to find a more extended binary form as a theme for variation. See, for example, Beethoven's Sonata, Opus 26 (first movement) and his Opus 34 and Opus 120 Variations. The theme of the WoO 80 Variations, on the other hand, consists of one eight-bar sentence. See Ebenezer Prout, Applied Forms (London: Scholarly Press, 1970), pp. 91-92.

⁴³ As well as altering the size of the theme in some of the Diabelli Variations, Beethoven extended variations six and twelve of the "Es war einmal ein alter Mann" Variations, variation seven of the "Tändeln und Scherzen" Variations, and variation four of the "Rule Britannia" variations. In the time of Haydn and Mozart the length of the theme was usually observed in the intermediary variations. See Donald Francis Tovey, Beethoven (London: Oxford University Press, 1944), p. 125.

C minor, all of Beethoven's sets of variations are in major keys not exceeding three sharps or flats. Beethoven tended to write most of the variations in the key of the theme, but it was not uncommon for him to include at least one variation of the set in the tonic minor. Only occasionally does he use the relative minor key, and the two instances where he wrote a variation in the subdominant key were variation six of the "Tändeln und Scherzen" Variations and variation two of the Opus 34 Variations. The overall key scheme of the Opus 34 Variations is unique, in that each variation is in a different key which progresses with each variation to the lower mediant until the original dominant is reached.⁴⁴

With his Variations, Opus 34 and his next variation work, Opus 35, Beethoven attempted to move in a different direction.⁴⁵ In a letter to the publisher, Breitkopf und Härtel, dated October 18, 1802, Beethoven refers to these two variation works as follows:

Instead of making a great clamour about a new method of writing v[ariations]...I have wished to draw

⁴⁴In his Applied Forms, pp. 97-98, Prout states that Beethoven here introduces an innovation which neither he nor any later composer has ever repeated: no two variations are in the same key. The keys of the Bagatelles, Opus 126 descend by thirds in a manner similar to that used in the Opus 34 Variations. According to Mies, Beethoven's Sketches, p. 176, Beethoven often used mediant key relationships.

⁴⁵At the age of twenty-eight, Beethoven said to his friend, Krumpholtz: "I am dissatisfied with the works I have written so far; from now on I want to strike out on a new road." This road is marked out particularly clearly in his piano variations. See Schmidt, "Works for Piano," p. 168.

the attention of those who are not connoisseurs to the fact that, at any rate, these v[ariations] are different from all others. And this I thought I could do most naturally and unobtrusively by means of a short introductory statement which I request you to print both for the shorter and for the longer variations. I leave it to you to decide in what language or in how many languages it should appear, for it so happens that we poor Germans must express ourselves in all languages--

Here, in fact, is the introductory statement: "As these v[ariations] are distinctly different from my earlier ones, instead of indicating them like my previous ones by means of a number (such as, for instance, Nos. 1, 2, 3, and so on) I have included them in the proper numerical series of my greater musical works, the more so as the themes have been composed by me."⁴⁶

The novelty of the key system of the Opus 34 Variations is combined with the variety of meters used in the set: 2/4, 6/8, C, 3/4, 2/4, 6/8 (and 2/4). And in Opus 35, a set of unusual length and technical difficulty, the introductory contrapuntal section is undoubtedly a new feature in Beethoven's variations. According to Bekker, the Opus 34 and 35 Variations were written in a bolder architectural style than that of their predecessors, and they contain more virtuosity and a freer and a more luxuriant treatment of the theme.⁴⁷

Beethoven often makes transformations, rather than variations, of the theme in his last sets of piano variations. In variation thirteen of the Diabelli Variations, for example, he

⁴⁶See Anderson, The Letters of Beethoven, I, pp. 83-84. Breitkopf und Härtel did not print this introductory statement in their editions of Opus 34 and 35 published in April and August of 1803. See also p. 29 of "Possible Origins and Other Occurrences of the Theme."

⁴⁷Paul Bekker, Beethoven, trans. by M. M. Bozman (London: J. M. Dent & Sons Ltd., 1925), p. 117.

merely indicates the places where a change of harmony or a cadence occurs in the theme, while he makes an analogy to the theme only in variations five, nine, thirteen, and twenty-two.⁴⁸ The Diabelli Variations were Beethoven's last set of piano variations, and according to William Yeomans, they "sum[med] up the possibilities of the piano of its day while pointing towards the future."⁴⁹

⁴⁸H. C. Colles, "Variation," Grove's Dictionary of Music, VIII, 684.

⁴⁹"33 Variations in C on a Waltz by A. Diabelli Opus 120," in The Beethoven Companion, ed. by Scherman and Biancolli, p. 1061.

TABLE II

SOLO PIANO WORKS IN VARIATION FORM BY BEETHOVEN

Title of Work	Catalogue Number	Key	Date
9 Variations on a March by Dressler	<u>WoO 63</u>	C minor	1782 1783
6 Easy Variations on a Swiss Air for piano or harp	<u>WoO 64</u>	F major	1790 1798
24 Variations on Righini's Air, "Vieni amore"	<u>WoO 65</u>	D major	1791 1790
13 Variations on Dittersdorf's Air, "Es war einmal ein alter Mann"	<u>WoO 66</u>	A major	1792 1791
8 Variations on "Ich hab' ein kleines Hüttchen nur"	<u>Anhang 10</u>	B ^b major	1794
12 Variations on "Menuet à la Viganò" from Haibel's Ballet, <u>Le nozze disturbante</u>	<u>WoO 68</u>	C major	1795
9 Variations on Paisello's Air, "Quant'è più bello"	<u>WoO 69</u>	A major	1795
6 Variations on Paisello's Duet, "Nel cor più non mi sento"	<u>WoO 70</u>	G major	1795
12 Variations on the Russian Dance from Wranitzky's <u>Das Waldmäächchen</u>	<u>WoO 71</u>	A major	1796
8 Variations on Grétry's Air, "Une fièvre brûlante"	<u>WoO 72</u>	C major	1796 1797-98
10 Variations on Salieri's Air, "La stessa, la stessissima"	<u>WoO 73</u>	B ^b major	1799 1798

TABLE II--Continued

Title of Work	Catalogue Number	Key	Date
7 Variations on Winter's "Kind, willst du ruhig schlafen"	<u>WoO 75</u>	F major	1799 1798
8 Variations on Süßmayr's "Tändeln und Scherzen"	<u>WoO 76</u>	F major	1799
6 Very Easy Variations on an Original Theme	<u>WoO 77</u>	G major	1800
6 Variations on an Original Theme	Opus 34	F major	1802
15 Variations with Fugue on a Theme from <u>Prometheus</u>	Opus 35	E ^b major	1802
7 Variations on "God Save the King"	<u>WoO 78</u>	C major	1803 1804
5 Variations on "Rule Britannia"	<u>WoO 79</u>	D major	1803 1804
32 Variations on an Original Theme	<u>WoO 80</u>	C minor	1806
6 Variations on a Theme used in the incidental music for <u>The Ruins of Athens</u>	Opus 76	D major	1809
33 Variations on a Waltz by Diabelli	Opus 120	C major	1819-23 1823

TABLE III

SONATA MOVEMENTS IN VARIATION FORM FOR SOLO PIANO BY BEETHOVEN

Title of Work	Key of Work	Movement	Key of Movement	Date
Sonata, WoO 47, No. 3	D major	2nd movement, <u>Menuetto</u>	A major	1782-83 1783
Sonata, Op. 14, No. 2	G major	2nd movement, <u>Andante</u>	C major	1798-99 1795-99
Sonata, Op. 26	A ^b major	1st movement, <u>Andante con variazioni</u>	A ^b major	1800-01
Sonata, Op. 57	F minor	2nd movement, <u>Andante con moto</u>	D ^b major	1804-05 1804
Sonata, Op. 109	E major	3rd movement, <u>Andante molto cantabile ed espressivo</u>	E major	1820
Sonata, Op. 111	C minor	2nd movement <u>Arietta: Adagio molto semplice e cantabile</u>	C major	1821-22 1822

CHAPTER II

THE VARIATIONS AND FUGUE, OPUS 35

Possible Origins and Other Occurrences of the Theme

In a conversation with his friend, Louis Schlösser, Beethoven is reported as having said:

...I carry my ideas for a long time with me before I write them down; with this my memory remains so alive that I am sure of a theme that I have once taken into myself; even after years I shall not forget it. I alter one thing and another, discard and try again, until I am satisfied; but then the working begins in my brain, in the breadth, in the length, the height and depth, and with that I am conscious of what I want; so the idea which lies as the foundation never leaves me; it grows upwards, I hear and see the image in its full range standing as one piece before my mind; and then there remains only the work of writing it down...¹

It appears that after Beethoven took the theme which he used for his Opus 35 Variations "into himself" and had worked on it for some time, he became unconscious of its true origin. For although he believed this theme to be his own,² the bass

¹Philip Kruseman, Beethoven's Own Words, trans. by Herbert Antcliffe (London: Hinrichsen Edition Limited, 1957), pp. 27-28. See also Michael Hamburger, ed., Beethoven--Letters, Journals, and Conversations (New York: Doubleday and Company Inc., 1960), pp. 194-95. Louis Schlösser (1800-86) was a German musician who was held in high esteem as an artist, a man, and a teacher. His works include some books, operas, and chamber music. See MGG, XI, 1826.

²For Beethoven's own words concerning this matter, see "The Piano Variations," p. 24.

of the theme occurred earlier in a work by Steibelt,³ and a theme very similar to that of Beethoven's Opus 35 Variations is also contained in the Piano Sonata, Opus 7, No. 3 by Clementi.

During a meeting of Steibelt and Beethoven in Vienna in April of 1800,⁴ there occurred a friendly competition in which Steibelt improvised on a theme which Beethoven had already treated in the finale of his Piano Trio in B-flat major, Opus 11.⁵ In return, after being incited by his friends, Beethoven took a quintet by Steibelt which had just been performed, picked out the cello part to the opening theme, and proceeded to improvise on it. According to Grace and Westerby, the Variations and Fugue, Opus 35 by Beethoven have as their basis the improvised composition on Steibelt's bass.⁶

Alexander Ringer, however, has a different opinion concerning the origin of the theme of Beethoven's Opus 35 Variations:

³Daniel Steibelt (1765-1823) was a German musician who was very popular in his time as a piano virtuoso and composer. His compositions include miscellaneous solo piano and chamber music works. See Theodor Frimmel, Beethoven-Handbuch (2 vols.; Leipzig: Druck und Verlag von Breitkopf & Härtel, 1926), II, pp. 251-52; and Robert Eitner, Biographisch-Bibliographisches Quellen-Lexikon (11 vols.; Graz, Austria: Akademische Druck-u. Verlagsanstalt, 1959), IX, p. 268.

⁴An account of this meeting is given in Frimmel, Beethoven-Handbuch, II, p. 252.

⁵This theme was originally from J. Weigl's opera, "L'amor marinano" where it was set to the words, "Pria ch'io l'impegno."

⁶Harvey Grace, Ludwig van Beethoven (London: Kegan Paul, Trench, Trubner & Co., Ltd., 1927), p. 53 and Westerby, Beethoven and His Piano Works, pp. 51-52.

...whether or not Beethoven knew it, the theme was not his own but derived from the beginning of Muzio Clementi's Piano Sonata in G minor, Opus 7, No. 3, a piece which Beethoven must have known and played for many years, possibly even during his Bonn days.⁷

It is true that the opening ideas of the Clementi and Beethoven works are similar:



Example 11. Clementi, Sonata, Op. 7, No. 3, First movement, opening theme (first section).

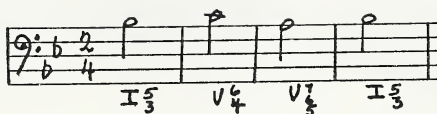


Example 12. Beethoven, Variations and Fugue, Opus 35, Melodic theme (first section).

In the development of the Clementi movement, the harmonic foundation of the first part of the theme is also very similar to that of the Opus 35 theme by Beethoven (see Examples Thirteen,

⁷"Clementi and the Eroica," *Musical Quarterly*, XLVII (1961), 457. Truscott, in "The Piano Music--I," p. 74, says: "I think it is true that Beethoven absorbed so much of this music of Clementi (and Dussek) that many times themes crop up in his work that go right back to the themes in their works, and it seems probable that he was unconscious of any origin; they had become a part of him."

Fourteen, and Fifteen):



Example 13. Clementi, Sonata, Op. 7, No. 3,
First movement, bass of theme, measures 81-84.



Example 14. Clementi, Sonata, Op. 7, No. 3,
First movement, bass of theme transposed to
E-flat major, measures 81-84.

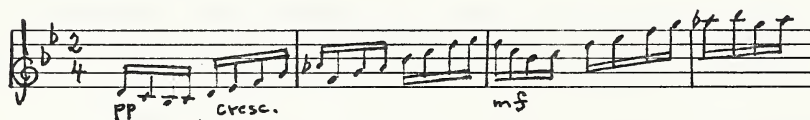


Example 15. Beethoven, Variations and Fugue, Op. 35,
Introduzione col Basso del Tema, measures 1-4.

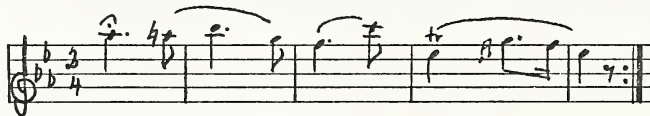
Where Clementi used the third and fifth of the dominant in measures eighty-one and eighty-two, Beethoven, in his theme, used the root of the dominant in the corresponding measures. In the second section of Beethoven's Opus 35 theme, the rising sixteenth-note pattern in measures nine and eleven (Example Sixteen) resembles measures 134 to 137 of the Clementi Sonata (Example Seventeen), and the overall shape of the final measures of the Opus 35 theme is comparable to measures 146 to 150 of the Clementi Sonata (see Examples Eighteen and Nineteen).



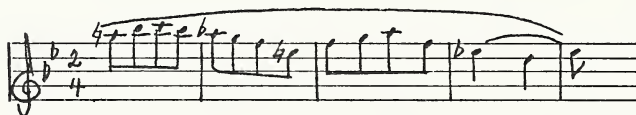
Example 16. Beethoven, Variations and Fugue, Op. 35,
Theme, second section, measures 9-12.



Example 17. Clementi, Sonata, Op. 7, No. 3,
First movement, measures 134-37.



Example 18. Beethoven, Variations and Fugue, Op. 35,
Theme, second section, measures 12-16.



Example 19. Clementi, Sonata, Op. 7, No. 3,
First movement, measures 146-50.

The theme which Beethoven used in his Opus 35 Variations was obviously quite popular in its time, for as well as Steibelt's use of the bass in his quintet, Clementi and Beethoven both used this theme in more than one work. It is the opening phrase of the earlier Sonata, Opus 7, No. 3 by Clementi which appears for a

second time in the finale of his Sonata, Opus 14, No. 3.⁸

In the music of Beethoven, the Opus 35 theme⁹ appears for the first time as the main theme of the finale of the Creatures of Prometheus ballet, Opus 43,¹⁰ which was composed in 1800 and 1801 and which received its first performance in March of 1801. The first use of the Prometheus theme in Beethoven's piano music occurs in the piano arrangement of this ballet score. This arrangement was published by Artaria in June of the same year.

In 1801, Beethoven also completed the twelve Contretänze for Orchestra, WoO 14, in which the Prometheus theme from the finale of The Creatures of Prometheus ballet (see Example Twenty)

⁸ According to Ringer, the reason that Beethoven's sketches for his works based on the same theme as his Opus 35 Variations display such unusual perfection is because of the existence of the abundant reference material found in Clementi's music. See Ringer, "Clementi and the Eroica," 464.

⁹ Henceforth this theme will be referred to as the Prometheus theme.

¹⁰ Although the music to this ballet, with the exception of the overture, has been neglected (see S. W. Bennett, "Music for the Ballet The Creatures of Prometheus, Opus 43," in The Beethoven Companion, ed. by Scherman and Biancolli, p. 125), the ballet was frequently performed during Beethoven's lifetime. According to Hughes, the ballet was an immediate success, and by the end of 1802, it had received twenty-three performances. See Rosemary Hughes, Beethoven, The Concertgoer's Companion Series (Hamden: Archon Books, 1970), p. 26. Opus 24 was the number assigned to the ballet at this time, but Opus 24 was later transferred to Beethoven's Piano and Violin Sonata in F major, number five. When Hoffmeister published the orchestral parts to the Prometheus ballet in 1804, he gave the work its present Opus 43. See Bennett, "Music for the Ballet The Creatures of Prometheus, Opus 43," p. 125.

N° 16. FINALE.

143

Allegretto.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Trombe in Es.

Timpani in Es. B.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

ff *p*

Example 20. Beethoven, Op. 43
The Creatures of Prometheus,
 Finale, theme.

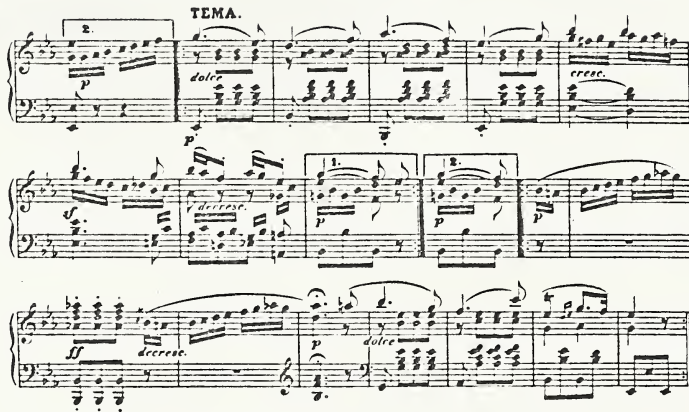
is treated as a ballroom dance in the seventh Contretanz.¹¹ This complete ballroom dance is in simple binary form and is nearly identical to the theme of the Variations and Fugue, Opus 35 which Beethoven completed in October, 1802 (see Examples Twenty-One and Twenty-Two respectively).

7.

The musical score is for a full orchestra. The instruments listed on the left are Clarinet in B, Corn in E, Violin I, Violin II, Violoncello and Bass, and Piano. The score is in 2/4 time and consists of two systems, each with five staves. The music features a variety of dynamics including *p*, *f*, *cresc.*, and *decresc.*. The score is divided into two systems, each with five staves.

Example 21. Beethoven, Contretanz No. 7, WoO 14.

¹¹Ibid. There are different opinions as to whether the Contretanz preceded or followed the Creatures of Prometheus finale. See, for example, G. Nottebohm, Zwei Skizzenbücher von Beethoven aus den Jahren 1801--03, ed. by Paul Mies (2 vols.; Leipzig: Breitkopf & Härtel, 1924), pp. 32-33; and Hugo Riemann, "Beethovens Prometheus-Musik ein Variationenwerk," Die Musik, IX (April, 1910), 19; and Marion M. Scott, Beethoven, The Master Musicians Series, ed. by Eric Blom (London: J. M. Dent and Sons Ltd., 1934), pp. 152-53. According to Kinsky, however, the number seven Contretanz was composed simultaneously with the finale of the ballet. See Kinsky, Das Werk Beethovens, pp. 87, 103, 450. The eleventh Contretanz is also derived from a theme in the finale of the ballet.



Example 22. Beethoven, Variations and Fugue, Op. 35,
Theme.

Beethoven was particularly concerned that the general public be informed that the theme of this Variations and Fugue, Opus 35 was from his Prometheus ballet. In a letter to Breitkopf und Härtel, dated June, 1803, Beethoven demanded that the title page of the first publication of the Opus 35 Variations be altered, at his expense if necessary, to include this information.¹²

Beethoven treated the Prometheus theme for the last time in 1803 and 1804 in the finale of the Froica Symphony, Opus 55. Although the finale of the Prometheus ballet, number seven of the WoO 14 Contretänze, and the Opus 35 Variations

¹²See Anderson, The Letters of Beethoven, I, p. 94.

and Fugue had all used the theme, recent critics generally agree that these works were three successive responses to the same theme rather than three individual studies for the Eroica Symphony finale.¹³

¹³See, for example, Longyear, Nineteenth Century Romanticism in Music, p. 22; Paul Mies, "Ludwig van Beethoven's Werke über seinen Kontretanz in Es-Dur," Beethoven Jahrbuch, ed. by Paul Mies and Joseph Schmidt-Görg, First Yearbook of the second series (Bonn: Beethoven Haus, 1954), p. 100; and Riemann, "Beethovens Prometheus-Musik ein Variationwerk," 20, 23.

Analysis of the Variations and Fugue, Opus 35

The Variations and Fugue, Opus 35 were completed by Beethoven in 1802,¹⁴ and were published by Breitkopf und Härtel in August of 1803. In a letter dated April 8, 1803 Beethoven assured this publisher that the Opus 35 set actually contained thirty variations:

...As to the variations, about which you think that there are not as many as I stated, you are certainly mistaken; my difficulty was that they could not be indicated in the same manner; for instance, in the grand ones where the variations are merged in the Adagio, and the Fugue, of course, cannot be described as a variation; and similarly the introduction to these grand variations which, as you yourself have already seen, begins with the bass of the theme and eventually develops into two, three, and four parts; and not till then does the theme appear, which again cannot be called a variation...¹⁵

In the same letter Beethoven asked Breitkopf und Härtel to change the dedication on the Opus 35 Variations:

...In any case you would do me a great kindness if on the grand variations you would omit entirely the dedication to the Abbé Stadler and insert instead this dedication, which

¹⁴"Comparatively few of Beethoven's compositions date from 1802 but tremendous energy was concentrated in those few works." See Joseph Schmidt-Görg, "The Life of Ludwig van Beethoven," in Ludwig van Beethoven, ed. by Schmidt-Görg and Schmidt, p. 21. According to William McNaught, the Variations and Fugue, Opus 35 were the first of the composer's sets of variations "to truly bear his signature." See "Ludwig van Beethoven," 564.

¹⁵Anderson, The Letters of Beethoven, I, pp. 88-89. In an earlier letter (October 18, 1802) to Breitkopf und Härtel concerning his Opus 34 and Opus 35 Variations, Beethoven wrote: "...I have composed two sets of variations, one consisting of eight variations and the other of thirty. Both sets are worked out in quite a new manner and each in a separate and different way from the other one. Usually I have to wait for other people to tell me when I have new ideas, because I never know myself. But this time--I myself assure you that in both these works the method is quite new so far as I am concerned..." Ibid., pp. 76-77.

I am now quoting, namely: dédiées etc. A Monsieur le Comte Maurice Lichnowsky. He is the brother of Prince Lichnowsky and only recently did me an unexpected kindness; and at the moment I have no other opportunity of doing something to please him. If you have already printed the dedication to the Abbé then I will gladly bear the expense which the alteration of the title page will entail.¹⁶

Beethoven included dedications on ten of his twenty-one sets of variations for piano but Opus 35 is the only set dedicated to Count Lichnowsky.¹⁷

Like the majority of Beethoven's piano variations (twelve of the twenty-one sets), Opus 35 is written in 2/4 meter.¹⁸ With the exception of variation fifteen, Beethoven retained the 2/4 meter in each of the variations as well as in the fugue.

The key of the Variations and Fugue, Opus 35 is announced fortissimo by an introductory E-flat major chord. Such an opening tonic chord is unique in Beethoven's piano variations. Although he wrote no other set of piano variations in E-flat major, Beethoven seemed content with his choice of key for his Opus 35, for he composed each of his other Prometheus works in E-flat major

¹⁶In June of 1803, Beethoven requested that the title page of his Opus 35 Variations be altered a second time. See "Possible Origins and Other Occurrences of the Theme," p. 37.

¹⁷Niecks is of the opinion that the lack of a dedication on a Beethoven piano variation implies that the composer wrote the work for money rather than for personal satisfaction. See Frederick Niecks, "7 Variations on the Quartet 'Kind, willst du ruhig schlafen,'" from the Opera Das unterbrochene Opferfest, by Peter Winter, WoO 75," in The Beethoven Companion, ed. by Scherman and Biancolli, p. 334.

¹⁸In Beethoven's cyclic works after Opus 22, 2/4 time signatures appear more frequently in the first movements. See Blom, Beethoven's Pianoforte Sonatas Discussed, p. 170.

as well. According to Mies, Beethoven associated the key of E-flat major with solemnity and ceremoniality or with tenderness and grace.¹⁹

After the opening E-flat major chord, Opus 35 contains a set of introductory variations written on the bass of the theme.²⁰ This Basso del Tema which is identified with the bass line of the three-octave unison is presented immediately, and consists of two equally balanced eight-measure sentences, both of which are to be repeated. The harmonic structure created by the Basso del Tema, that is, the modulation to the dominant at the first double bar with the second section opening on the dominant, but moving again to the tonic in the latter half, is present also in the theme of Beethoven's famous Diabelli Variations. According to Yeomans, Beethoven had observed this tonic-dominant/dominant-tonic thematic structure in earlier masters, but it is only in Beethoven's later works that the simple harmonic pattern takes on

¹⁹Mies, Beethoven's Sketches, pp. 179-80. Mies also states, "It has always been maintained that Beethoven was a supporter of the theory that the various keys have different characters." Ibid., p. 174. Beethoven himself, when setting some Scottish melodies that had been sent to him, complained that the key of A-flat did not fit a certain tune, for the tune was marked amoroso, whereas the key of A-flat should be called barbaresco. See Tovey, Beethoven, p. 8. Similarly, in one of his sketches, Beethoven noted, "B minor, black key." See G. Nottebohm, Zweite Beethoveniana, nachgelassene Aufsätze (Leipzig: Verlag von C. F. Peters, 1887), p. 326.

²⁰Opus 35 is the only set of piano variations by Beethoven to contain such an introduction. Misch calls these variations "anticipatory variations of a still unknown theme." See L. Misch, "Fugue and Fugato in Beethoven's Variation Form," The Musical Quarterly, XLII (1956), 17.

"unexampled grandeur."²¹



Example 23. Beethoven, Variations and Fugue, Op. 35,
Basso del Tema.²²

The Basso del Tema of Beethoven's Opus 35 also creates an important rhythmic structure. The intensification from a half- to an eighth-note rhythm which occurs in the first part of the bass can be traced throughout most of the variations. In the second part, both the repeated notes which create a sharp dynamic

²¹"³³ Variations in C on a Waltz by A. Diabelli, Opus 120," p. 1058. For a detailed harmonic analysis of the Basso del Tema and Tema, see p. 47 of this chapter.

²²The parenthesis around the notes at the end of this example appear even in the Urtext edition of Opus 35, but they lie outside the five-octave range that was most common in the harpsichord and early piano of the eighteenth century. See "The Piano Music of Beethoven Before Opus 35," p. 4. In measures 2 and 3, the Contretanz No. 7, WoO 14 repeats the lower dominant rather than taking this octave leap.

contrast to the two measures of rest²³ and the fermata form other important elements of the rhythmic structure.

In the A due, the Basso del Tema appears one octave higher than its previous occurrence. The simple counterpoint which Beethoven has added above this Basso del Tema is anticipatory of the theme to come (see Example Twenty-Four). By the addition of an anacrusis



Example 24. Beethoven, Variations and Fugue, Op. 35,
A due.

to this A due counterpoint and to the remaining variations of Opus 35, Beethoven provides continuity between the variations. Although even in his early works Beethoven strove to reject suspensions, different suspensions occur in the A due as a result of the syncopations which are first introduced by the tied

²³Concerning the rests in the introduction of Beethoven's Sonata Pathétique, Wilfred Mellers has stated, "No composer before Beethoven had exploited silence in this way, so that it became part of the musical argument." See The Sonata Principle, Man and His Music Series, Vol. IV (4 vols.; New York: Schocken Books, 1962), p. 636.

anacrusis.²⁴ Other features of the A due are the chromaticism in the counterpoint and the cadenza-like poco adagio which contains an ornamental resolution of the second appoggiatura and a chromatic-scale upbeat.

In the A tre, Beethoven presents the Basso del Tema another octave higher than in the A due. The two counterpoints which he has added antiphonally above and below this bass theme are written in two widely contrasting registers and anticipate the theme to come.



Example 25. Beethoven, Variations and Fugue, Op. 35,
A tre.

²⁴ Mies, Beethoven's Sketches, p. 39. Beethoven, however, did use suspensions as substitutes for repeated notes or to meet the requirements of the form. Ibid., p. 41. See also "The Piano Music of Beethoven Before Opus 35," p. 9.

In the resulting left-hand crossings, leaps of up to two-and-one-half octaves occur in these register changes. According to Prout, crossed-hand passages for the left hand are often found in the music of Mozart's time.²⁵ It is only from the double bar to the pause that Beethoven abandons these hand-crossings in the A tre and instead presents simultaneously both the contrasting registers with the Basso del Tema.

In the A quattro, the bass theme occurs yet another octave higher than it had in the A tre and here forms the upper voice of the newly introduced four-voiced texture. In the frequent parallel movement in thirds below this Basso del Tema,²⁶ a double-third sequence is present in the opening of this final anticipatory variation. Parallel thirds (and sixths in measure eleven) also occur in the short imitations after the double bar.²⁷ Throughout the A quattro, Beethoven has used several sforzandi, an indication, according to Blom, that the composer was writing for the piano as opposed to the harpsichord (see Example Twenty-Six).²⁸

²⁵Prout, Applied Forms, p. 94.

²⁶Rapid parallel thirds and sixths are common in Clementi's music, which, according to Longyear, had a considerable influence on Beethoven's compositions prior to 1800. See, Nineteenth-Century Romanticism in Music, p. 15.

²⁷These incidences of imitation anticipate the stretti found in Variation Six.

²⁸See Beethoven's Pianoforte Sonatas Discussed, p. 64.



Example 26. Beethoven, Variations and Fugue, Op. 35,
A quattro.

After the A quattro, Beethoven introduces the Opus 35 theme, which is constructed mainly from tones of the E-flat major tonic triad and the dominant seventh chord.²⁹ As a result of this thematic construction, the interval of a third is prominent in the Tema. Together with the repeated accompanying chords, the Basso del Tema provides the harmonic foundation to the theme.³⁰ A detailed harmonic analysis of the Tema is found in Example Twenty-Seven.

²⁹According to Mies, those themes in Beethoven's music which outline the notes of a simple chord in very even time (especially in his vocal works) are associated with expressions of solemnity. See Beethoven's Sketches, p. 165.

³⁰In his Opus 35 Variations, Beethoven "at times blend[s] the theme and the bass to such an extent [that] they become one entity--or one a projection or extension of the other." See Truscott, "The Piano Music--I," p. 118.

TEMA.

I V V_7 I I V_5^6

I $V_5^6(V_5^6)$ $II^3 V_5^6$ $I^{13} V_5^6$ I_4^6 V I_4 V V_7

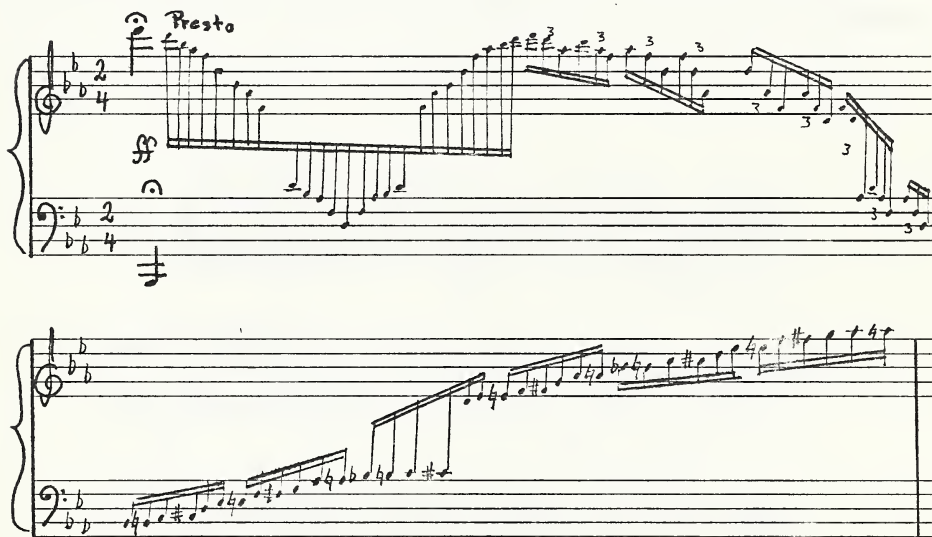
V_7 V_7 V_7 I_6 II_5^3 $I_4^6 V_7 I$

Example 27. Beethoven, Variations and Fugue, Op. 35,
Tema.

In Variation One, the Opus 35 theme is ornamented with brilliant arabesques over a version of the Basso del Tema which is nearly identical to its previous occurrence with the Tema. Several grace notes occur in the predominating broken-octave texture which is present in this variation after the two opening "Mannheim rockets." According to Mies, Beethoven used grace notes in moderate tempi as expressions of elegance and grace: in Beethoven's piano sonatas, grace notes frequently appear in the "elegant, minuet-like, or scherzoso" movements. In quicker tempi, Beethoven frequently used grace notes, either simultaneously with or close to such dynamic effects as crescendo, fortepiano,

or sforzando.³¹

As in Variation One, Beethoven has constructed Variation Two from the Basso del Tema as well as from elements of the Tema. Above the only slightly varied bass he has decorated and surrounded the Tema with a single line of triplets which, in general, outlines the notes of broken triads and arpeggios.³² The similar figurations which form the first part of the Presto cadenza after the fermata outline the dominant seventh of the tonic key (see Example Twenty-Eight). In the latter half of this cadenza, a three-octave chromatic scale leads again into the Tempo Primo.



Example 28. Beethoven, Variations and Fugue, Op. 35,
Variation Two, Presto, measure 13.

³¹Beethoven's Sketches, pp. 171-73.

³²In Mozart's sets of variations, the opening variations are usually ornamented with triplets or sixteenth notes. See Apel, "Variations," Harvard Dictionary of Music, 894.

In Opus 35, similar chromatic scale passages also appear in the A due and in the Adagio between Variations Fourteen and Fifteen.

In Variation Three, which contains many chordal leaps and register changes in the fragmented motivic texture, Beethoven has retained, with the outline of the Basso del Tema, only the harmonic structure of the Opus 35 theme (see Example Twenty-Nine). According to Tovey, such bold pianoforte writing remarkably anticipates the keyboard writing of a later generation of pianist composers. He says, in fact, that it is on the strength of this variation that a very plausible case might be made for Beethoven's claim to have invented some of the features of the virtuoso technique of Thalberg and Henselt.³³



Example 29. Beethoven, Variations and Fugue, Op. 35,
Variation Three

³³"15 Variations and Fugue on a Theme from Prometheus, Opus 35," in The Beethoven Companion, ed. by Scherman and Biancolli, p. 337.

In Variation Four, attention is focused on the Tema of Opus 35. This Tema which is presented in staccato eighth-note chords contrasts the constant scale and broken-chord movement of the bass line. Although these chords occur on main beats before the double bar, after the double bar they occur as syncopations on the weak half of the beats. Beethoven has been credited with having used syncopation more than had any earlier composer.³⁴

Syncopation also plays a significant role in Variation Five; it forms an important element of the three-part stretto (after the double bar) in addition to its use in the Tema (this Tema passes into the bass and shortly interrupts the Basso del Tema at measure five). Syncopation and the resulting suspensions also soften the effects of the two main cadences in this variation by delaying some of the notes of the final cadence chords to weaker beats (see Examples Thirty and Thirty-One respectively). Such cadential progressions containing the third or the fifth of the cadence chord in the upper voice (Example Thirty) or delaying the resolution of a lower part (Example Thirty-One) are characteristic of Beethoven's later style.³⁵

Beethoven abandons the Basso del Tema in Variation Six and harmonizes the Tema in the key of C minor; the theme, however, remains virtually unchanged in its original key of E-flat major.

³⁴See Ulrich and Pisk, A History of Music and Musical Style, p. 417.

³⁵Grout, A History of Music and Musical Style, p. 487.



Example 30. Beethoven, Variations and Fugue, Op. 35, Variation Five, measures 7-8.



Example 31. Beethoven, Variations and Fugue, Op. 35, Variation Five, measures 15-16.

By writing out the repeat in the second half, he is able both to vary the order of the voice entry in the two corresponding imitations and to end the variation in E-flat major. Beginning and ending a variation in two different tonalities was unusual in Beethoven's time. As well as this alteration of harmonic progression within the repeat of the second half, the overall pattern of modulation in this variation differs considerably from the original harmonic structure of the Tema. Since the time of Beethoven, such occasional alterations of the modulatory sequence of the theme in a variation has not been an uncommon practice within the variation form.³⁶

³⁶ See Otto Klauwell, "12 Variations on a Russian Dance WoO 71," in The Beethoven Companion, ed. by Scherman and Biancolli, p. 330.

Variation Seven is for the most part a strict two-voice canon at the octave below. For a short time after the double bar, however, this canon, which is really a variation on the Tema, is interrupted by a section of fortissimo staccato chords which form the dominant seventh of the re-established key of E-flat major (see Example Thirty-Two). According to Misch, this canonic variation forms a contrapuntal link between the Introduzione col Basso del Tema and the fugal finale of this work.³⁷



Example 32. Beethoven, Variations and Fugue, Op. 35,
Variation Seven, Interrupted canon at the octave.

Variation Eight is based mainly on the harmonic structure of the Tema,³⁸ but Beethoven does substitute diminished sevenths for several of the dominant seventh functions in the first section (see measures two and three). Neither the Basso del Tema nor the Tema is prominent in this variation, but fragments of both do occur in

³⁷"Fugue and Fugato in Beethoven's Variation Form," p. 17. See also pp. 61-62 of this analysis.

³⁸Apel calls such constructions harmonic variations. See "Variations," 894.

the melodic material which alternates above and below the harmonic texture of broken chords and arpeggios (see Example Thirty-Three). Tovey has described this variation as the "romantic moment" in the Opus 35 Variations.³⁹

Example 33. Beethoven, Variations and Fugue, Op. 35,
Variation Eight,

- a) Basso del Tema, measure 1,
- b) Basso del Tema, measures 5-6,
- c) Tema, measures 7-8,
- d) Basso del Tema, measure 12, and
Tema, measures 12-13.

Although the Tema is not contained in Variation Nine, the Basso del Tema is clearly stated in the grace notes which, up to the pause, occur below a dominant pedal. Above this pedal and throughout Variation Nine, the harmonic structure of the Tema is

³⁹"15 Variations and Fugue on a Theme from Prometheus, Opus 35," p. 337.

retained through the triplets of the right hand which frequently contain rapid double thirds.⁴⁰ With special reference to this variation, Truscott has stated that the piano writing of Opus 35 often has more affinity with aspects of twentieth-century keyboard writing than with any work of Beethoven's own time or even later in the nineteenth century (see Example Thirty-Four).⁴¹



Example 34. Beethoven, Variations and Fugue, Op. 35,
Variation Nine⁴²

In Variation Ten, Beethoven has varied the harmonic scheme of the Tema. The upper voice in this variation consists largely of motives which occur, in the first part, over a staccato pedal

⁴⁰Czerny said that no one was able to equal the rapidity with which Beethoven played scales, double thirds, and skips. See Manuel Komroff, Beethoven and the World of Music (New York: Dodd, Mead and Company, 1961), p. 39.

⁴¹"The Piano Music--I," p. 118. See also the related discussion of Variation Three on p. 49 of this analysis.

⁴²As in the Contretanz No. 7, WoO 14 Beethoven has here observed the lower dominant of the Basso del Tema in measure 2.

at various octaves of the dominant (on the weak beats of the measure). After the fermata, these motives are heard over a similar pedal on the tonic (see Example Thirty-Five). At the double bar, Beethoven suddenly introduces the pitch of C-flat, the flattened submediant, for four measures.⁴³ Throughout Opus 35, the beginning of the second part of the variations is often the place where less usual practices may occur.⁴⁴

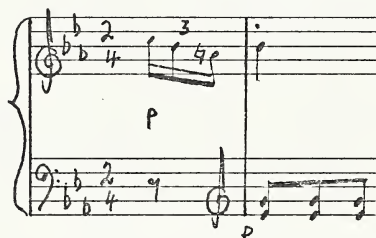
Example 35. Beethoven, Variations and Fugue, Op. 35,
Variation Ten, measures 9-16 (second part).

Variation Eleven is another variation based mainly on the harmonic structure of the Tema although traces of the Basso del Tema may also be found in the final section after the fermata.

⁴³See the footnote number 51 on p. 59 of this analysis.

⁴⁴Tovey, "15 Variations and Fugue on a Theme from Prometheus, Opus 35," p. 337.

Above the repeated-note harmonic accompaniment, Beethoven has constructed an entirely new melody on a motive which resembles a gruppetto (see Example Thirty-Six). Although gruppetti were used very much as eighteenth-century thematic material, they also permeate the music of Beethoven.⁴⁵



Example 36. Beethoven, Variations and Fugue, Op. 35, Variation Eleven, motive of new melody.

Variation Twelve consists of an active dialogue in the right and left-hand parts. Harmonically very similar to the Tema, this dialogue opens with an ascending tonic-chord pattern (see Example Thirty-Seven) which is imitated in retrograde motion one measure later by a similar pattern on the dominant.



Example 37. Beethoven, Variations and Fugue, Op. 35, Variation Twelve, opening (chordal pattern which is found throughout this variation).

⁴⁵Truscott, "The Piano Music--I," p. 88.

Beethoven has achieved rhythmic intensification and climax in this variation by shortening and therefore increasing the frequency of responses between the two hands (see measures five, six, and fifteen) and by eliminating the rests completely before the double bar.

In Variation Thirteen, the Basso del Tema occurs in the bass amidst triplet repeated chords as part of the harmonic structure of the Tema. In the soprano, directly above each note of the Basso del Tema, Beethoven has written a note on the tonic or dominant (or of the dominant chord), thus creating a dominant pedal throughout the first part of the variation, and a tonic pedal after the pause. Throughout Variation Thirteen, grace notes precede and add emphasis to these soprano pedal notes as well as to those melody notes which move in contrary motion to the bass after the double bar.

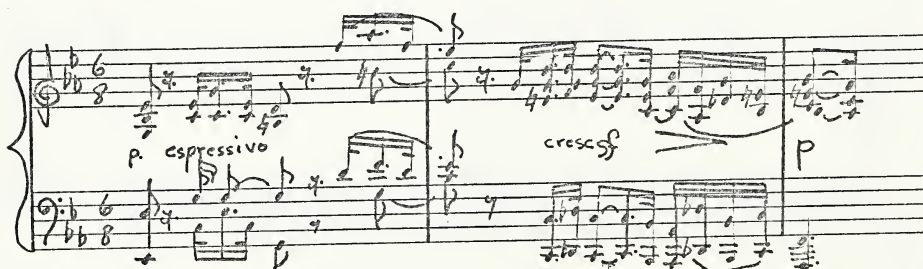
Based on both the Basso del Tema and Tema, Variation Fourteen is a Doppelvariation⁴⁶ in the tonic minor key. Throughout this variation, several descending seconds may be found in the appoggiature, as well as in the suspensions which occur as a result of the syncopation. According to Mies, descending seconds and suspensions in the music of Beethoven were often associated with expressions of tenderness, yearning, or melancholy.⁴⁷

In Variation Fifteen, which is again in the tonic major,

⁴⁶ Compare this variation with Variation Six in which the second half of the theme is treated as a Doppelvariation. In a Doppelvariation, the repetitions are written out and varied. See Prout, Applied Forms, p. 102.

⁴⁷ Beethoven's Sketches, p. 168.

the Opus 35 theme and accompanying bass have been greatly expanded by intricate ornamentation as well as by changes in meter and tempo; the elaborate ornamentation has created sonorities which are novel to Beethoven's time. In accordance with the Mozart tradition, this slow-tempo variation occupies much more time than does the Tema, and it also contains a coda.⁴⁸ The coda to this Doppelvariation is in the relative minor and contains the first half of the Tema in rhythmic transformation and compression (see Example Thirty-Eight). According to Tovey, Variation Fifteen reduces the momentum caused by the recurring periods of the theme in Opus 35.⁴⁹



Example 38. Beethoven, Variations and Fugue, Op. 35, Variation Fifteen, Coda, measures 32-33.

Opus 35 then continues with the first complete fugue that Beethoven wrote, apart from experimental studies.⁵⁰

⁴⁸Hubert H. Parry, "Variations," Grove's Dictionary of Music, VIII, 681. The penultimate variations of fourteen of Mozart's fifteen sets of piano variations are slow in tempo. See Prout, Applied Forms, p. 96.

⁴⁹Beethoven, p. 125.

⁵⁰Misch, "Fugue and Fugato in Beethoven's Variation Form," p. 16. According to Misch, precursors of this fugue in Beethoven's piano variations are variation six of the Variations on "La stessa, la stessissima," WoO 73, the coda of the Variations on "Kind, willst du ruhig schlafen," WoO 75, and variation eight of the Variations on "Tändeln und Scherzen," WoO 76. Ibid., pp. 15-16.

Derived from the Basso del Tema, the subject of this three-voice fugue suddenly introduces the key of E-flat major after the closing G major harmonies of the preceding coda (see Example Thirty-Nine);⁵¹ this subject is answered tonally at measure six.

The image displays three systems of musical notation for piano and bass. The first system, measures 38-40, is in G major (one sharp) and marked *pp* (pianissimo) and *cresc.* (crescendo). It features a complex texture with many sixteenth notes in the bass and chords in the treble. The second system, measures 41-44, is in E-flat major (three flats) and marked *f* (forte) and *decrasc.* (decrescendo). It continues the complex texture. The third system, measures 45-48, is labeled 'Finale. Alla Fuga' and marked *P* (piano). It shows a simpler texture with longer note values. The key signature changes from G major to E-flat major between the first and second systems, and back to E-flat major between the second and third systems.

Example 39. Beethoven, Variations and Fugue, Op. 35,
Variation Fifteen, Coda, measures 38-40, and
Finale. Alla Fuga, opening (subject of fugue).

⁵¹Sudden introduction of the key of the flattened submediant was not uncommon in the music of Beethoven after his Sonata, Opus 2, No. 3. See Tovey, Beethoven, pp. 38-40. Beethoven, in fact, is credited with extending the range of tonality by adding the relations of the tonic minor to those of the tonic major, and vice versa. Ibid., p. 28.

The Tema, which is also introduced in this fugue (at measure fifty-one), forms an important part of the climax of the middle section. In measures sixty-five to seventy-seven of this climax, rhythmic diminution in combination with sequence occurs in the opening phrase of the fugal subject (see Example Forty). Frequently throughout the fugue, parts of this subject, which often appear with invertible counterpoints, are treated sequentially.⁵²



Example 40. Beethoven, Variations and Fugue, Op. 35,
Finale. Alla Fuga, measures 51-77,
Introduction of Tema into climax which contains
rhythmic diminution and sequence.

After the recapitulation of the inverted subject and answer in the three voices, a coda consisting largely of dominant harmony concludes the fugue with widely spaced chords.⁵³ Here, the last four measures of the Basso del Tema may be found:

⁵²See, for example, measures 14-19 and 37-41.

⁵³Such widely spaced harmonies are characteristic of Beethoven's later style. See Grout, A History of Western Music, pp. 486-87.



Example 41. Beethoven, Variations and Fugue, Op. 35,
Finale. Alla Fuga (coda), measures 129-33.

According to Misch, this fugue is the consequence of the Introduzione; that is, the continuation and climax of the contrapuntal elaboration originating in the Basso del Tema.⁵⁴

The fugue does not conclude the finale but leads instead into two additional Doppelvariationen and a coda.⁵⁵ Trills permeate the repeats of the first double variation which is an embellished repetition of the Opus 35 theme and harmonic bass. The theme itself, after being divided into progressively smaller note values, breaks into trills at measure 160 (see Example Forty-Two). In the second double variation, the theme, as well as fragments of the Basso del Tema, occur in the chords of the bass which provide the melodic material in this variation as well as harmonic support to the ornamentation of the upper voice. The coda is based on two motives which are derived from

⁵⁴"Fugue and Fugato in Beethoven's Variation Form," p. 17.

⁵⁵According to Misch, the fugue does not end Opus 35 because it derives its theme from the Basso del Tema, which, in comparison to the Tema, plays only a secondary role in this work. See ibid.

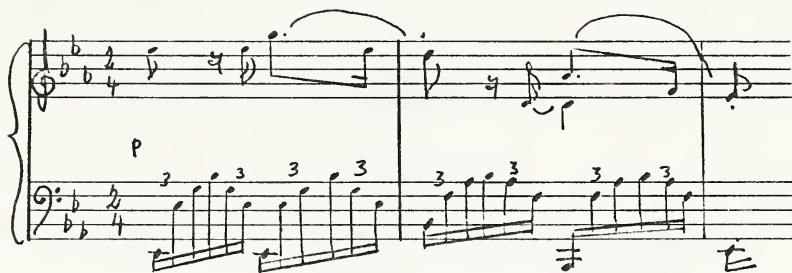
The image displays three systems of handwritten musical notation for piano. The first system, labeled 'a)', and the second system, labeled 'b)', are in 4/4 time and feature a key signature of two flats. They contain complex chordal textures with triplets and various dynamics such as *p*, *ff*, and *cresc.*. The third system is in 3/4 time and includes melodic lines with slurs and ties, as well as chordal accompaniment. The notation is detailed, with many accidentals and articulation marks.

Example 42. Beethoven, Variations and Fugue, Op. 35,
 Finale: a) measures 149-52; and,
 b) measures 157-64.

the Tema and which occur over alternating tonic and dominant arpeggiated chords (see Example Forty-Three).⁵⁶

Beethoven considered his Variations and Fugue, Opus 35 to be one of his major musical works. He was aware that it was

⁵⁶ Such alternation of simple tonic and dominant harmony is especially characteristic of Beethoven's later works. See Truscott, "The Piano Music--I," pp. 71 and 113.



Example 43. Beethoven, Variations and Fugue, Op. 35, Finale. Coda, measures 196-97.

written in a "new manner" and differed considerably from his earlier variation sets.⁵⁷ According to Klauwell, however, the significance lies not in the demonstration of any new principle of variation but rather in the magnitude of its plan and in the exhaustive utilization of the thematic elements:

...In both these directions...it is unmatched among the variations of Beethoven and his predecessors; and in the second one alone, it is surpassed only by the master's later C minor (WoO 80) and C major (Opus 120) variations.⁵⁸

⁵⁷See pp. 23, 24, and 39 of the "Analysis of the Variations and Fugue, Opus 35."

⁵⁸Otto Klauwell, "15 Variations and Fugue on a Theme from Prometheus, Opus 35," in The Beethoven Companion, ed. by Scherman and Biancolli, p. 339.

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